

How Did the 2024 Olympic Games' Closing Ceremony Signal a New Era of Apostasy and Prophetic Fulfillment?

Sixbert SANGWA • August 19, 2024

The 2024 Olympic Games, held in Paris, were not just a global sporting event but also a spectacle believed to be laden with occult symbolism and pagan rituals. From the opening ceremony, which featured satanic elements, to the closing ceremony that seemed to display esoteric practices, the entire event has sparked considerable debate and concern among Christians.

The opening ceremony set the tone with what was seen as a series of occult and pagan rituals, celebrating the presence of Satan, or Lucifer, through elaborate choreography, lighting effects, and imagery interpreted as tributes to the fallen angel. The closing ceremony continued and strengthened these themes, further intensifying the controversy.

One of the most striking elements of the closing ceremony was the homage paid to Lucifer, also known as Oppishelkio, the sun god. This was depicted through a figure of golden light, symbolizing Lucifer after being cast from heaven and landing on earth, as seen in *"I saw Satan fall like lightning from heaven."* ([Luke 10:18](#)). This act can be viewed as a public announcement about abandoning the true God in favor of Lucifer.

In fact, the worldly hierarchy is openly communicating that the time for worshiping the true God is over and that it's now time to worship Lucifer, through the Antichrist. This aligns with the prophesied greatest apostasy of the end times, suggesting that the world is increasingly under the influence of evil, as written in *"Don't let anyone deceive you in any way. For that day will not come unless the apostasy comes first and the man of lawlessness is revealed, the man doomed to destruction."* ([2 Thessalonians 2:3](#)).

The Golden Voyager Performance

The closing ceremony began with a notable performance of the figure named the "Golden Voyager," apparently representing the Antichrist. In this act, a figure in golden armor and a spiked headdress descended from the stadium roof, embodying various attributes described in [Revelation 9:1-3](#). As he reached the ground, he was given a flag of Greece, symbolizing the transfer of God's authority to a human-like god, the Antichrist.

Demonic Entities and Astral Portal

This human-like golden being ascended a podium-like stage, and when he raised the flag, lightning lit up and the ceremony began. Soon, demonic entities or alien-looking individuals started entering an astral portal. These entities, likely humans subjugated by the golden being (Voyager) to become his slaves, formed rings and propelled them wherever their master wanted, possibly in the sky or the second heaven as per Scripture ([2 Corinthians 12:2](#), [Ephesians 6:12](#)).

This symbolism is not surprising to those who have read Alice Bailey's text titled *"The Externalization of the Hierarchy,"* in which she stated that demons (high masters) are to appear on Earth in physical form by the year 2025. According to interpretations of Bailey's text, the demons are coming to complete the inaugural works of the Antichrist. This reminder suggests that humanity has little time left before being completely dominated by evil forces.

Headless Winged Goddess

As the ceremony continued, the headless winged goddess Nike ascended from the ground, possibly symbolizing Satan rising from the Abyss. The golden voyager (Antichrist) approached to pay homage, indicating that this goddess, representing Satan, is set to grant the Antichrist victory over humanity. The imagery of ascending from the ground underscores the connection to the Abyss, a common motif in eschatological interpretations where Satan and his forces emerge to bring chaos and subjugation to the world ([Revelation 9:1-2](#), [Revelation 11:7](#), [Revelation 17:8](#), [Revelation 20:1-3](#)).

The ceremony transitioned into a uniform group of white-clad dancers who gradually became more animated and acrobatic. They eventually reshaped the giant steel rings they carried into the iconic Olympic rings. This sequence seemed to symbolize the rebirth and evolution of the Olympic movement, hinting at a grander, cosmic narrative. The involvement of the Golden Voyager in this performance signifies the Antichrist as a god of music or as one who uses music for influence, similar to its use in modern society and various religions. This connection highlights the power of music as a tool for shaping ideologies and influencing masses, aligning with the eschatological portrayal of the Antichrist wielding significant cultural and spiritual influence, as seen in [Revelation 13:1-15](#) and [2 Thessalonians 2:9](#).

Lucifer, who was originally a worship angel, also known as the "morning star," had significant influence through music before his fall from grace. This is supported by passages such as [Ezekiel 28:13](#), which mentions, *"You were in Eden, the garden of God. Every kind of precious stone covered you: carnelian, topaz, and diamond, beryl, onyx, and jasper, lapis lazuli, turquoise, and emerald. Your mountings and settings were crafted in gold; they were prepared on the day you were created."* Furthermore, [Isaiah 14:12](#) states, *"Shining morning star, how you have fallen from the heavens! You destroyer of nations, you have been cut down to the ground."* These verses underscore Lucifer's initial role and subsequent downfall, reflecting his deceptive influence, which is mirrored by the Antichrist in this performance.

god Apollo as Antichrist Symbolism

Shortly, the golden being began interacting with humans to form the Olympic rings. These rings, often portrayed as a symbol of peace and unity, in this context represent continents in chaos. As they work together, a piano rises from the ground, hanging upside down, with a man hanging from it and playing it. This man playing the piano is accompanied by a VHS tape film, and the song played is *"The Hymn of Apollo."*

Apollo, in ancient Greek mythology, was the son of Zeus and the god of music, prophecy, and healing, among other attributes. He is often depicted as the most beautiful god, with long and uncut hair, and functions as the chorus leader. Apollo also has pastoral duties, is the giver of laws, and was personified as the sun in the 5th century. He is associated with medicine and healing, delivering people from epidemics. This connection to Apollo can be seen as a representation of the Antichrist, who is often depicted as a figure bringing false peace and deceptive miracles, aligning with the attributes of Apollo. The use of *"The Hymn of Apollo"* in this context suggests a deeper linkage to the Antichrist, symbolizing a figure who manipulates and subjugates humanity through cultural and spiritual influence.

In contrast, Jesus Christ is described in the Bible as the true Lawgiver, Good Shepherd, Son of God, Leader of the Church, the Most Beautiful, the Healer, and the Light of the World. Jesus is the ultimate giver of laws, as seen in *"For the law was given through Moses; grace and truth came through Jesus Christ."* ([John 1:17](#)). He is also the Good Shepherd who lays down His life for the sheep, as stated in *"I am the good shepherd. The good shepherd lays down his life for the sheep."* ([John 10:11](#)). Jesus is recognized as the Son of God, a title affirming His divine nature and relationship with God the Father, *"And a voice from heaven said, 'This is my Son, whom I love; with him I am well pleased.'*" ([Matthew 3:17](#)). Furthermore, Jesus is the head of the Church, leading and nurturing His followers, *"And he is the head of the body, the church; he is the beginning and the firstborn from among the dead, so that in everything he might have the supremacy."* ([Colossians 1:18](#)).

Jesus is also described as the Most Beautiful, reflecting divine beauty, *"You are the most handsome of the sons of men; grace is poured upon your lips; therefore God has blessed you forever."* ([Psalm 45:2](#)). As a Healer, Jesus performed numerous miracles of healing, *"And Jesus went throughout all the cities and villages, teaching in their synagogues and proclaiming the gospel of the kingdom and healing every disease and every affliction."* ([Matthew 9:35](#)). Lastly, Jesus is the Light of the World, *"Again Jesus spoke to them, saying, 'I am the light of the world. Whoever follows me will not walk in darkness, but will have the light of life.'*" ([John 8:12](#)).

Thus, the performance's portrayal of Apollo resonates with the deceptive and manipulative nature of the Antichrist, who seeks to usurp the true roles and titles held by Jesus Christ. The Antichrist's false peace and miracles stand in stark opposition to the genuine peace and miracles brought by Jesus, further emphasizing the spiritual conflict between good and evil.

Conclusion

The closing ceremony of the 2024 Olympic Games in Paris has sparked significant debate and concern, particularly among those who view it through the lens of eschatological prophecy. The events and symbolism seen during the ceremony are interpreted as signs that the Antichrist is set to rise soon, indicating that the world is experiencing the greatest apostasy of the end times. This belief is grounded in various biblical prophecies that warn of a period of great deception and evil before the return of Christ.

In light of these interpretations, Christians are urged to be vigilant and ready for the Rapture. The imagery and rituals observed during the closing ceremony are seen as clear signs that the end is near and that the Antichrist is about to emerge. As stated in [1 Thessalonians 5:2](#), *"For you yourselves know very well that the day of the Lord will come like a thief in the night."* Therefore, it is crucial to stay spiritually prepared and aware of the signs of the times.

The ceremony presented a complex, multilayered message, blending elements of futurism, ancient tradition, and a potential glimpse into "end-time" scenarios that are believed to be planned for the world. The artistic and symbolic choices left much room for interpretation, hinting at a deeper, more unsettling narrative that may be unfolding on the global stage.

While the true meanings of the symbolism are known only to the organizers, Christians are urged to examine them through the lens of eschatological prophecies. The discussions generated by these interpretations testify to the powerful implications of symbolism and ritual in the eschatological landscape. In conclusion, while the 2024 Olympic Games were portrayed as a celebration of athletic prowess and international unity, the ceremonies have sparked significant concern and debate among those who view them as heralding a new era of apostasy and prophetic fulfillment. Whether one agrees with these interpretations or not, the conversations they generate highlight the profound influence of symbolism and ritual in shaping public perception and cultural narratives.

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